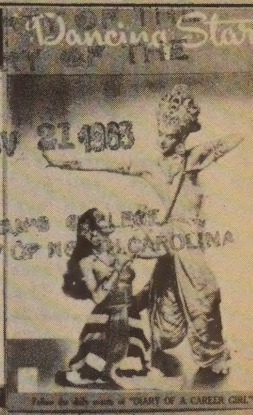
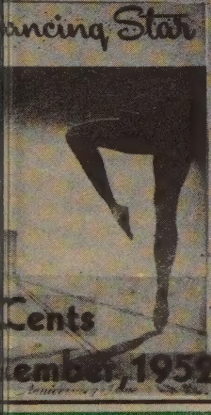
Dancing Star



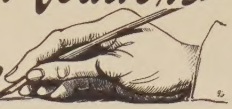


MAKE IT A DANCING CHRISTMAS

OUR READERS WRITE

HOW TO CRITICISE A BALLET

Our Readers Write



Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many UNSOLICITED letters in which the writers express their feelings regarding the DANCING STAR as a magazine. Following are a few excerpts from these letters.

....enclosed find check for $1.50 for year's subscription to the DANCING STAR. The magazine is very interesting, and the thing I like most about it is the way you avoid 'slamming' any organization. Keep up the good work...VIOLET REINWOLD (Indiana)

....I received a Sample Copy of DANCING STAR and enjoyed it very much. I would like a year's subscription...ANNABELLE TAYLOR (Texas)

....I am enclosing a check for DANCIND STAR. I have enjoyed the Sample Copies very much...ESTHER ANDERSON (Wisconsin)

....Congratulations on your publication. DANCING STAR is one of the most truly representative magazines in the business. There is so much authentic news in condensed form for easy absorption by busy dancers... ...I always read each issue of DANCING STAR twice-once on the line-and once between the lines for the subtleties...CHARLEY BAKER, President DANCERS INTERNATIONAL (Hollywood)

....We look forward to reading DANCING STAR each month. Best wishes for success...LOUISE A. BURKS, Mgr. FRED ASTAIRE DANCE STUDIOS (Illinois)

....Enclosed please find $2.50 to cover a two year subscription to your wonderful little magazine(Dancing Star) long may it live...TESSIE CHANDON LONGFIELD (New York)

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Dancing Star

DECEMBER FIFTEEN CENTS

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ADVERTISING RATES ON REQUEST.

Dance Lines

by Gordon Keith

YULETIDE GREETINGS

Obviously, there is only one proper way to start our column this month--and that is by wishing all of you a Very Merry Christmas, from all of us on the staff of the Dancing Star...

DANCING STAR'S BIRTHDAY

With the coming of December the Dancing Star is two years old...Perhaps we might be likened to a proud parent watching its infant grow...for once again we point with pardonable pride to the fact that with this issue the DS now has 28 pages. Two years ago there were 8. And lest some of you may feel we are becoming somewhat complacent with our progeny, let us go on record as stating that Dancing Star is yet a far cry from what we hope and plan to make of it....

Ofttimes an author will write in requesting a copy of the Dancing Star so that he might know just how to pattern his writings for the magazine. We immediately inform him that the present contents of the DS are not necessarily a criterion by which a writer should pattern future manuscripts...for many of the ideas, columns, and plans which lie ahead for the DS have not yet appeared between its covers...they are still to come.

It is at this point that we feel a **warm thank you** is due to those of you, our readers and our advertisers, who have believed in the magazine enough to continue to patronize it.

FROM EMBRYO TO REALITY

Some day we intend to write the human interest story behind the Dancing Star. We intend to tell how and why the magazine came into being...how it got the name, DANCING STAR. We feel, too that our readers would be interested in learning...How the editors of this magazine were told in *no uncertain terms* (by one of the dance world's biggest advertisers) that the dance profession did *not need another publication!*...and how we were literally *warned* to keep the Dancing Star *strictly local*,(California) and out of New York, lest we lose our proverbial shirt...

To our adversary we said something to the effect that, inasmuch as the mild, sunkist climate of California was particularly conducive to one's going without his shirt, we did not mind, too much, losing it. We said, too, that we fully intended to market the Dancing Star wherever people desired to read it (which to date, includes all of our 48 States as well as Canada, and a number of foreign countries).

Perhaps it is because we have been active in the dance realm (dancer, teacher, studio director, etc.) for over 25 years that we harbor a close propinquity for dancers and dancing, as well as all things related to dance...Perhaps, too, this is one of the reasons Dancing Star began as a 'labour of love'...but that is a part of the story we someday intend to write....

DID YOU READ THESE?

If you're a dance teacher, student, or even remotely interested in dancing, it will pay you to read at least (2) articles which appeared in the November, 1952 issue of DANCING STAR. One dealt with the physical, the other with the psychological benefits to be derived

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Make it a Dancing Christmas

MOLLIE S. PATTON

THOUSANDS of people who never enter a ballroom in the ordinary way, and who rarely dance a step at any other time, foot the "light fantastic" at Christmas. And some of them get to like it. Any bookseller who stocks dance books can tell you that. For although the book trade gets in its stocks before Christmas, eager to catch the trade of all the kind uncles and others eager to buy presents for their friends, they find that the really big demand for dance books starts during January. It's the result of Christmas parties.

Christmas dances and socials ought to be, above all, social affairs. Even the keenest of competition dancers ought to go gay, lose something of their usual solemnity, and—above all—seek out the partnerless at the festive season. Many a shy onlooker, firmly convinced he or she never could learn to dance, can be won for dancing by the pleasant guidance, round the room, of a good dancer.

All this is, of course, well recognised by the palais managers and teachers, and quite a lot of new business flows in for both if, during the Christmas dances and parties, the good dancers "mix" well, and gently uproot the "wallflowers."

"HONOUR YOUR PARTNERS !"

All the excitement about American square dancing, and the effort to bring this type of folk dancing into the ballrooms, has resulted in some teachers using American phraseology when "calling" for our own square dances. "Honour your partners!" is an example, and I believe that not long ago a well-known member of the Official Board Old Time Committee told a questioner at a

-Reprinted from DANCELAND, London, England-

teachers' conference that this is correct for American squares, but incorrect for our own Lancers, Cotillon and the like.

Still, however we express it in words, the idea of "honouring" one's partner is a very old one, and as Christmas is essentially a traditional occasion, why not do the thing in real Old Time manner? I read in a book published in 1895 that "It was customary to salute your partner at the beginning and end of each dance, and in some dances oftener,"—with a kiss!

Nowadays, our Old Timers do the bow and curtsey before and after each dance, and sometimes during the dance (as in the Latchford Schottische). At Christmas, the M.C. might well announce that the real Old Time method of kissing the partner will be followed. (Hands up—For? . . . Against? . . . Carried unanimously!)

MODERN, TOO!

But don't let the Old Timers get away with all the osculation! One way in which the Modernists can keep up with the Traditionalists is to have a Mistletoe dance. Idea is that when the music stops (as it does, suddenly) couples under the mistletoe have to kiss.

Be sure, however, to have a fair number of mistletoe "hangings" above the dancers. They all want to get busy—not simply look on!

This idea, needless to say, is not suitable for general application. But it's just the thing for private parties, and for those intimate, friendly studios with the happy "family" atmosphere. If you don't think such exist, I could show you some!

ROUND-THE-FIRE TALE

You'd not be reading DANCELAND if you were not keen on dancing, and people who are keen on dancing invariably talk about it quite a lot—don't we? Well, here's a tale to tell when you gather round the festive log. It is a true one.

Before Sotac started to get cracking, and before competitions were thought of, some Southern dancers used to travel many miles in search of dancing pleasure. In 1599, a famous actor who loved dancing, William Kemp, danced all the way from London to Norwich. And there was no Samson and Hercules Ballroom to welcome him when he got there, in those days!

Old prints show Kemp footing it merrily along the roads, accompanied by a one-man band holding a flute (it looks like) with one hand, and banging a drum attached to his side, with the other. How many of these bandsters he wore out in the course of his journey, or how frequently he changed bands, I do not know.

Even in those days there were a lot of liars where dancing was concerned, and poor old Kemp found himself the victim of what he called "lying ballads." They used to sing their fibs in the sixteenth century, you see, instead of whispering them as they do now! So he published a little book telling all about his long dance and "refuting the lies," as well as "testifying his gratitude for the favours he had received during his gambols."

TEAMSTERS!

Even in Kemp's days, teams of dancers used to foot it merrily for the honour of their district, al-

(page 24)

NEWS in the WORLD of DANCE

RECORDED DANCE MUSIC

There has been an increasing tendency in the New England States toward the use of recorded dance music in Ballrooms, instead of 'live' orchestras. The Ballroom operators who call these dance sessions 'Record Hops', are bringing in local disc jockeys to play the recordings and act as M.C.'s for the dances. The DeeJays are paid as little as $50 a night and are pulling a heavy box office.

The Ballroom operators say that the cost of an orchestra, or even a small combo, is too high for them to be able to clear any money with them. For this reason they have been leaning more toward recorded music and disc jockeys.

As to how successful the plan has been can be seen in the results attained by Fred B. Cole of WHFH in Boston. Booked regularly on Friday nights at the Scituate Beach Club, the Club's owner says that Cole draws a larger crowd than used to turnout when he used Combos. Cole also spins records every Monday night at the Broadcove Ballroom in Hingham, Mass.

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DANCES MAY BE COPYRIGHTED

Dances may now be copyrighted. The question was recently settled when the U.S. Copyright Office accepted an application filed by Hanya Holm last February. The acceptance was in the category of 'dramatic, dramatic-musical,' for Miss Holme's dance choreography score of 'Kiss Me Kate.'

Although there is actually no dance copyright classification, the copyright office declared her work was a pantomime of 'Taming of the Shrew' and therefore 'dramatic.'

Hanya Holme's material which was scored in the Laban system (a dance shorthand) was the first work accepted for copyright.

FRENCH CHORINES MORE VIVACIOUS

Helene Martini, co-owner of New York City's French Casino, and operator with her husband of two Paris night clubs, says that the average American customer can't tell the French chorus girls in her line from the Americans.

When Helene Martini and her husband first opened their French Casino in N.Y.C. last summer they brought with them 34 French chorines and hired nine American chorus girls.

Formerly a French law student, Helene selects the dancers,

(page 20)

Dancingly Yours,

Beatrice de Baltazar

Try Acrobatics For Health And Profit

The way to live happily, healthfully, and successfully is to become an acrobat; at least that is the thought that came to me as I stepped into Harry Cooper's Hollywood Studio.

Mr. Cooper's rich background began at the age of nine and includes many years with Ringling Bros. Circus. The spry Mr. Cooper is no child when we start adding-but when he moves into the picture to show a pupil a trick his movements are filled with nothing but rhythm and panther-like swiftness and precision that all denote energy.

Having taught in Hollywood for the past ten years, he numbers among his pupils such artists as, Vera-Ellen, Jean Richie, (the first girl to do a kick-over forward somersault on roller skates) Costello Twins, Betty Jo Houston, Crystal White, Marilyn Quinn, Ice Capades, and Dorothy Biegam, his protegee.

I first watched Harry Cooper give a private lesson to Grace Harris, teacher of physical education at Norton School at Southgate. Miss Harris not only teaches but works herself to perform and master the most intricate combinations to perfection. As she worked I could see that Acrobatic dancing attempts the same musical phrasing as Ballet. Also in Acrobatics there must be timing and coordination of quality, along with inspirational punctuating to attain the desired illusion.

'One must actually perform in Acrobatics to teach it,' Mr. Cooper mentioned as I remarked with what accuracy he explained to his pupil.

At this time a most attractive young lady appeared, Miss Dorothy Biegam, (see page 11) who is billed in top shows as the Tumbling Danseuse. Yet, her beauty in no way stands as a hinderance to her ambition-that of a top-flight Acrobatic star. Few could endure the rigid training she goes through at the studio. In her early twenties, Dorothy owns her own home here in the Hollywood Hills, and just about chooses when and where she will perform. She has appeared in many movies, on TV with Pinky Lee and Spade Cooley shows, and was starred here at the Biltmore Bowl.

Whether upside down or rightside up, when she goes through her routines, her lines are always good. Dorothy is one of the few females in the country who can do a walk-over back sommersault. Her work is light, fast and breath-taking.

When I asked why one with

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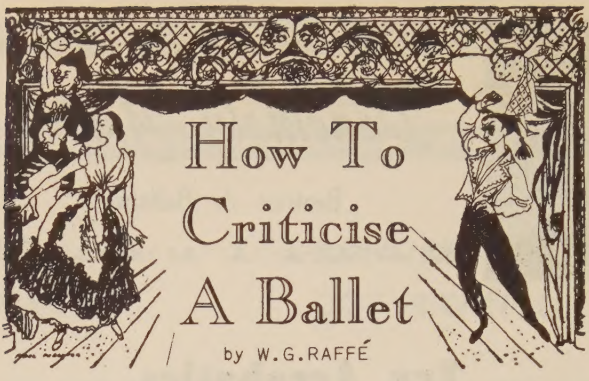

First. Be sure you know what a Ballet is!

A real Ballet tells a story in rhythmic dance and poetic mime, without words, in character costume, performed to suitable music.

Folk-dance is rarely Ballet; Ballroom dance is not Ballet; nor is most Oriental dance.

Ask yourself these questions:

What is the theme of this Ballet? Is it clear *without* any program 'explanation?' Can you understand what is being danced? What *does* the mime express? Is the action clear? Unmistakable? Direct?

Do the dancers know and dance their *parts?* Or do they merely try to show how clever *they* are? Do they all 'get into' the character? Or do they always display *themselves? Ballet is essentially a GROUP dance.*

Is every costume suitable (a) for the theme expressed? (b) for each particular character, in form, colour etc; (c) for dancing in?--not too elaborate, clumsy, fussy....?

Is the scenic setting sufficient? fitting for the theme? Does its design balance with the form and style of dance? With the colour of the costumes? Genuine Modern Ballet is *not* 'Dance against curtains.' *What is wanted is Dance and Music and Decoration.*

Is the whole affair well lighted? Not merely 'displayed' like a store window, but intelligently illuminated, to match changing mood and moment?

Are the dancers merely good technically? Or do they feel their characters? and the relation to all other characters on stage? Do they dance alone, ignore other dancers?

Students and Praise:

Do not expect miracles of student dancers. Give all praise where due, but do not praise self display. And do not forget the unseen producers, who can so easily make or mar any production.

A word on evaluation:

Do not forget to assess separately (a) the music, as suitable, and (b) the performance by the players, as good or not. Many a good Ballet effort has been ruined by unsuitable music; badly played? too slow? too quick? too ragged? or the wrong kind of performance?--two pianos where a small orchestra at least is needed. Or by wretched phonograph music of the wrong kind, or by scratched records? Music over a microphone can sound terrible; don't accept the usual ineffective loudspeaker arrangement.

-CURTAIN-

STUDIO EVENTS PAGE

Vladimir Kostenko, director of 'Art Ballet Studio' in San Francisco, recently opened a second studio in Hayward, Calif. Mr. Kostenko, formerly with Ballet Russe de Monte Carlo, and Theatre Guild, teaches in the tradition of the Imperial Russian Ballet.

Barbara Mack announces the opening of her new studio, 'Barbees School of Dancing' in East Palo Alto, Calif. Miss Mack is the third generation of the dancing 'Mack Family.'

Janice Mitoff and Roland Vazquez, who have studied at the Academy of Ballet, under the direction of Guillermo del Oro, recently joined the Slavenska-Franklin Ballet Company, and are at present touring the east. Mr. Vazquez is Alexandra Danilova's dancing partner.

The Annual Scholarship Competition, sponsored by the Memorial Ballet Scholarship Foundation, will be held sometime in November at the Curran Theatre in San Francisco. The competion is open to any child between the ages of 7 and 15. The winners of the scholarship compose 'Ballet Celeste', which is under the direction of Merriem Lanova, who is also director of the San Francisco Conservatory of Ballet.

Mr. E.A. Edwards, operator of Edwards Theatrical Shoe Co. Long Beach and San Francisco, has returned to Long Beach after undergoing a serious operation.

-Lenore Edwards-

Dorese Waites, whose school is in the Canal Zone has reopened it after returning from New York where she attended the Normal School and Convention of the Dance Masters of America.

Martha Jane and Edward T. Rickard, instructors at the Three Arts Dance Studios in Torrence Calif., have recently returned from a two-month's trip to South America where they studied dancing on the following islands: Dominica, Barbados, Grenada, Tobago, Trinidad, George-British Guiana, South America.

Panda Towne, formerly of Montana, moved all the way to San Mateo, Calif., in order to take lessons from Olga Ziceva... And from the same studio comes word that during September, Joye Davis and Russell Sage danced a pas de deaux in the Peninsula Little Theatre Production, 'Men of Mode,' in San Mateo, Palo Alto and Saratoga....

Pictured above is a group of 6th Army Special service singers and dancers which recently returned from entertaining our troops from Mexico to Canada. L to R: Kenny Miller, Gloria Lester, singing star of SEARCH FOR SONGS TV show, David Daniels, singer from the hit shows OKLAHOMA and SOUTH PACIFIC, Judy Perkins, Bobby Hunter and Maxine Avelar.

STUDIO EVENTS
(from page 9)

Lila Frances Viles of Hyde Park, Mass., celebrated her 32nd year of dance-teaching at the same location in October 1952.

Phil Osterhouse, DMA President, celebrated his 25th year of dance-teaching in Grand Rapids, Mich., in October 1952.

Gladys Hight, author of AFRICAN TEMPO, gave a talk on her 'Safari through the Belgium Congo in 1952' in her Chicago studio on October 21st.

The **Yvonne School of Dancing** presented their 'Rhythm Revue' at the Berkeley Little Theatre, Oct., 24th in Berkeley California.

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Eva Varady, New York dance teacher and choreographer, directed two successful shows in November for the Children's Theater Guild. All proceeds from the show went to the Sister Kenney Foundation for Infantile Paralysis and the Heart Fund. Audience reaction to the show was excellent. Miss Varady has been engaged to direct their next show.

Glenn Shipley, author of MODERN TAP TECHNIQUES, has combined forces with Alan Maple and opened a luxurious new dance studio at 450 Geary Street in San Francisco. The two boys have also inaugurated a ROUTINE of the MONTH plan.

NOTE: Watch the Shipley & Maple ad each month in Dancing Star for the 'Routine of the Month'.

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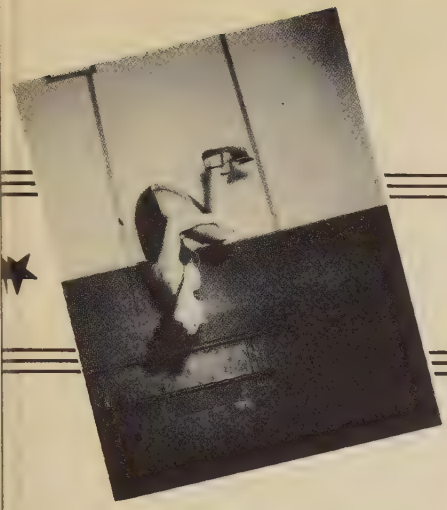

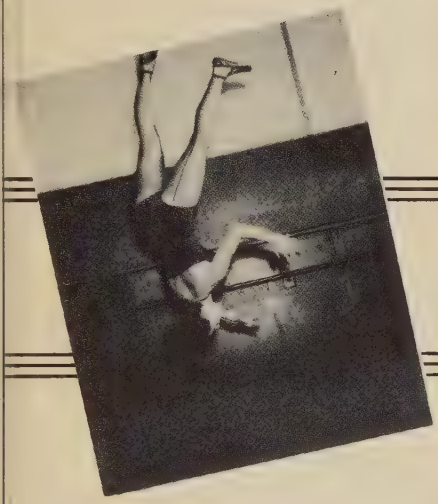

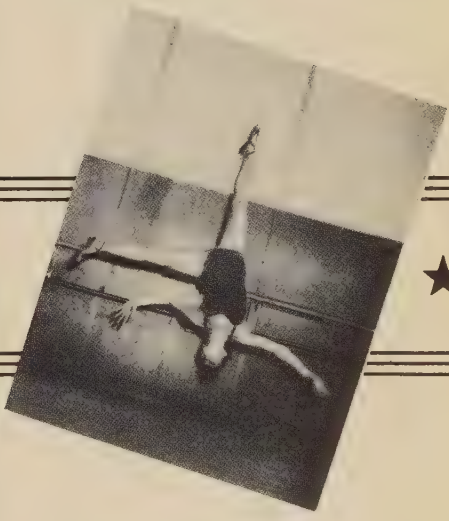

Harry Cooper protegee, Dorothy Biegam, executes the following stunts for readers of the DANCING STAR. Upper: (L) Back Somersault, (R) Walkover Forward, Lower: (L) Brandie, (R) Open Side. (For story see Dancingly Yours by Beatrice de Baltazar, page 7.)

NEWS BRIEFS

Paris' 50 year-old Bal Tabarin posted notice to its cast of some 120, which includes some of France's most beautiful girls that it was closing its doors October 31st. Although its closing is said to be only temporary-no date has been set for reopening. The Bal Tabarin which first opened its doors in 1903 was the only club of that era still running.

Russ Morgan, band leader, is reported buying up all the old Decca masters of his Tap recordings and going into the Dance School recording business out in Hollywood-even to the exclusion of his band dates.

The newly formed Slavenska-Franklin Ballet Co., with Alexandra Danilova as guest Ballerina, will play a fall season of ten weeks. In January the troupe starts a twenty-week winter tour. It will carry 21 dancers and an 11 piece orchestra. Included in its repertoire is 'A Streetcar Named Desire,' with choreography by Valerie Bettis.

Moira Shearer has been signed by Metro for the lead in 'Brigadoon' which will be filmed in Britain in '53. Gene Kelly will have the male lead.

GLADYS HIGHT

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Included in the Ten Best-Dressed men in America are dancers, Gene Kelly (40) and Arthur Murray (57). Top of the list as selected by the Custom Tailors Guild, is 82 year-old Bernard Baruch.

A Milwaukee stripper, Patricia McQuillan, who claims her bust is insured with Lloyd's of London for a mere $50,000, filed a damage suit against a theatre operator for 'trademark infringement and unfair competition'. She charged that he advertised other dancers under her slogan '$50,000 Treasure Chest'.

And in San Francisco, show girl, Evelyn West, who filed suit for $20,000 against redheaded Tempest Storm, for the right to advertise herself as 'The $50,000 Treasure Chest Girl' won out for the time being, at least, when Superior Judge Melvyn Cronin ruled in her favor. Said the judge: 'It appears to me that Miss West has developed an asset that should be protected. The phrase is not strictly descriptive, but is mainly fanciful and by usage seems to have acquired a secondary meaning identifying it with the plaintiff.' He granted a preliminary injunction prohibiting Miss Storm from referring to her chest as THE '$50,000 Treasure Chest,' pending trial of the damage suit.

Jackie Gleason, after two years as Du Mont's greatest success, is now in TV big-time. His theory on entertainment is to keep it corny... 'We don't have dames running around in leotards. We have dames doing a Tap dance. This is what the audience can understand...'

Betty Davis, who at one time studied dancing under Martha Graham, told columnist Earl Wilson that she will sing and dance in the Broadway musical 'Two's

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Trance Dancers of Bali

By Mary Fuller

Perhaps the most unusual Balinese dance is the sanghyang dedari — an ancient magical dance that closely resembles the legong. The little girls who perform the dance are costumed in the elaborate legong dress. But they have never undergone any of the long and arduous training necessary to the legong dancer. Instead, they go into a trance to be possessed by the spirits of the nymphs of the dance.

The sanghyang dedari is probably the most amazing and eerie dance in the world, for these enchanted children rise in trance and perform perfectly and without flaw the extraordinarily complicated dance which otherwise takes months and years of study for the regular legong performers.

The trance dance is performed to exorcise the leyaks, Balinese witches, which roam the island. The two little girls who participate are chosen for their known psychic abilities.

Choruses of men and women sing traditional songs which instruct at the same time that they hypnotize the children. The choruses and children work together every night for a number of weeks until the children are able to fall into complete trance. Then a performance is given before an audience.

It is given in the eerie atmosphere of the death temple where a high altar has been set up. Incense burns before the altar and curls up into the night, rising toward the stars.

At first the two girls fall into a faint. Shortly they stir and begin to sway. Their unbound hair flies loosely about their heads. With their bare hands they take up burning coals from the braziers in the temple yard. They pour the glowing coals over their bodies without injuring themselves.

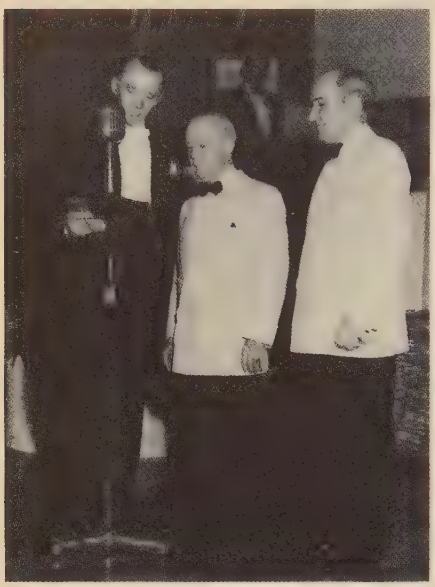
The choruses ring out and the dance has begun. The two entranced children dance barefooted in and out of a fire burning on the ground. Their naked feet scatter and extinguish the coals. When the fire has died the girls climb onto the shoulders of two waiting men. Balancing themselves aloft they continue to dance, swaying from the waist, bending and posturing.

The sanghyang dedari may last as long as three hours but the dancers give no evidence of fatigue upon waking from their trance. The Balinese explain this by saying that in reality it is the goddesses who have danced in the bodies of the girls and goddesses do not tire.

The Balinese, it may be concluded, are a people of surprising sophistication in some ways and semi-savage ideas in others. In sum total, however, they are an attractive people with attractive ways. Dr. Mead says that the Balinese have turned all life into an art. Their days are filled with music and their relations to each other are charming, light and graceful — not intense as in our western world.

(This is the 2nd of a two-part article which was reprinted from FATE MAGAZINE by permission. Ed. Note: Mary Fuller is managing-editor of FATE.)

DMA President, Phil Osterhouse, presents a plaque to Pat Rooney for his contribution to the Dance World while Sec-Treas. Leroy H. Thayer looks on.



REVIEW OF THE SIXTY-EIGHTH ANNUAL CONVENTION & NORMAL SCHOOL OF THE DANCE MASTERS OF AMERICA

Each Normal School and Convention makes its contribution to the history of the Dance Masters of America, adding to its prestige as one of the country's most outstanding dance organizations. Interchange of ideas, new methods of teaching and conduct of business provide a stimulus for those attending.

The 1952 Normal School and Convention held in New York City were indeed successful with teachers coming from all over the U.S. Canada and the Canal Zone. Mrs. Betty Adelman was principal of the Normal School, which boasted a record attendance. The main social event for the week was the banquet which was followed by a floorshow arranged by Mrs. Bertha Miller, acting Dean of Women, assisted by Mrs. Wally Dashiell with Louis Da Pron as M.C.

Sunday's registration desk was snowed under for hours taking care of conventioneers who numbered over 400. Due to the length of the program, classes had to be scheduled that afternoon. Classes ran daily from 9 am till 5:30 pm. Even luncheon was discarded several days with teachers such as Alexis Dolinoff, Danny Hoctor and Skip Randall being featured.

The President's Ball on Sunday was a gala affair with everyone in formal attire. Don Byrnes, Convention committee member, was credited with arranging a top-flight floorshow for this event. The high point of the evening came when Pat Rooney was presented with a plaque for his contribution to the dance world. After receiving the award Mr. Rooney offered a rendition of his famous Waltz Clog.

On Tuesday evening, Capezio's and Dazian's presented an educational and interesting forum entitled 'Production Workshop,' with emphasis on TV lighting, costuming etc. The panel, headed by Walter Terry of the N.Y.Herald Tribune, included costumer, Audre, Roxy Theatre producer Arthur Knorr and TV chereographer, Frank Westbrook.

The cocktail party given by the Selva's was one long to be re-

Grand March at President's Ball during DMA Convention at the Hotel Roosevelt in New York City.

Winners of National Smooth Dancers, Annual Dance Contest which was held at Santa Monica, Calif., Aug.31st. Front row, L to R: Herman & Florence Scholtens of Los Angeles (2nd prize); Helen & Briney Womack of Fresno, (1st prize); Joyce Jackson & Jerry Haynes of Los Angeles,(3rd prize). Back row are judges: Darrell Call, Tom Sheehy, Ernest Ryan, Dr. Ernie Miller, M.C. Virginia Gordon, 1952 Convention Queen.

WE DO NOT PLAY FAVORITES!

Back in July the editors of Dancing Star wrote letters to at least seven different Dance Teachers' Associations asking them to send News & Photos of their 1952 Annual Conventions to the magazine.
(see page 25)

membered. Mr. and Mrs. Jimmy Selva were gracious hosts to more than 400 guests. The Selva's surprised their guests with a tremendous floorshow following the party. Featured artists were Svetlova and Dolinoff who left their audience breathless with their beautiful presentation.

Two dances, 'Hike With Ike' and 'The Stevenson Stomp' were born and presented at the Convention, with Byrnes and Swanson originating the former and Phil Osterhouse the latter. Life and Look magazines plus newsreel cameras all took pictures.

The Convention Banquet Thursday evening was a crowded affair with another outstanding floorshow which was followed by dancing.

Officers for the coming year are: Phil Osterhouse, President; Bertha S.Miller, 1st V.P.; Irene M. Jones, 2nd V.P.; Christine J. MacAnanny, 3rd V.P.; Doris E. Gibbons, 4th V.P.; Leroy H. Thayer, Sec-Treas. Joshua T. Cockey was elected Director for five years. Other Directors are Leona L. Mellon William T. Murphy, A.J.Weber, Clement O. Browne. LaRue C. Hope is past president, Vida Godwin, Dean of Women.

New York City has been selected for the 1953 Normal School and Convention.

DANCE MASTERS of AMERICA
Publicity Chairman.

SONIA AROVA is to join Komaki Ballet Company of Tokyo, as guest ballerina with an all-Japanese Company, for an eight-week tour.

Sonia is well known to London audiences as Bulgarian-born dancer of good, all-round repute;currently with Festival Ballet Company of London as prima ballerina.

For this tour of principal Japanese cities, Sonia Arova, first classical dancer to have such a job since Anna Pavlova, will receive an all-in fee of $20,000 which covers transportation to and from Japan. -W.G.RAFFE

NEWS BRIEFS (from page 12)

Company' this fall. I'd be a perfect fool if I tried to Tap. This is strictly comedy. Anyway acting is dancing, really..Dancing is just telling a story with your feet...'

Janet Collins & Co. dance attractions did a month of concerts in October before rejoining the Metropolitan Opera for its new season. Chief ballerina at the Met.,Miss Collins was the first Negro to get a lead spot at New York's Metropolitan Opera.

Fred Astaire and Ray Bolger were submitted to potential advertisers for a special one-hour single-shot holiday television shows by the Columbia Broadcasting Co. Each program would cost approximately $75,000.

Alicia Markova's Ballet at the Colon Opera in Buenos Aires, have been sellouts at $8 per. And this despite a general recession in the entertainment field in that country.

The 20 year-old son of the late John Barrymore, John Jr., disclosed a minor tiff before he sailed from New York for Paris last month where he will study acting and ballet. 'Aunt Ethel' (who does not approve of ballet) 'will kill me when she hears this.'

The New York Roxy Theatre underwent a general change in the production end in September due to a change in the theatre's ownership.

Gae Foster who does the choreography for the house's line girls and Sam Rauch who has booked for the Roxy for the past ten years, plan to start their own production packaging firm. Gae Foster has also staged shows for a number of years for 'Skating Vanities.'

The International Marathon Dance at the Teatro Iris, in Mexico City, was ordered to discontinue by the city government after its 29th day. Action was taken because of complaints from the public and press. The remaining 5 dancers each received $400 for a total of 696 hours of dancing.

In Santa Fe,New Mexico, a Harvard student drew the wrath of thousands of New Mexico and Arizona Indians by appearing in the authentic costume of a Kachina (Indian god). The Santa Fe Mexican appologized to the Indians after having run a photo of the student dancing in costume with the caption: 'Ever see a Kachina Charleston?' However, Pueblo and Hopi chiefs were

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planning a conference to discuss the insult, which they said was as degrading as Jitterbugging in the costume of the Virgin Mary. Indian authority, Oliver La Farge said the student's actions were a... 'a gross insult to the Indian religion.' The student hastily offered his apologies.

Columbia Records is issuing a single 12 inch LP recording of the Balinese Dancers and their Gamelan orchestra which recently concluded a most successful run at New York's Fulton Theatre.

Dance teacher, Henry LeTang of N.Y.City is teaching Tap dancing to fighter, Sugar Ray Robinson in preparation for the latter's new dance career.

U.S. railroads might do well to copy the German railway's Dance Train to bolster business. Converted railway cars were made into 'Dance Cars' which proved a boon to lagging German rail traffic. Various clubs and societies rent these cars for trips along the Rhine. In some instances business has increased as much as 100%.

Signed for its first foreign appearance is the Israeli Folk Ballet, a group of native Israeli dancers who feature various ethnic folk dances. The troupe consists of 30 dancers and musicians. The unit is scheduled to open in Troy, New York some time in February.

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OUR READERS WRITE
(from page 2)

Dear Gordon:

....as to how I happened to hit on the idea of making movies of my dance routines...It was while I was preparing my dance notes for this summer's teaching session at the Texas Association of Teachers of Dancing that I happened to ask one of the teachers who was training with me just what she thought about them.

'They're very clear,' she said, 'but--if there were only some way for me to know just how the dance should look and move..'

And in that last line hangs the whole project--with a movie routine the teacher can actually see how the dance should look; literally backwards and forwards.

In the film I do the number once slowly with my back to the viewer and again at tempo facing the viewer. With every package there are written notes and a phonograph record on which are recorded the music and taps of the dance. The record can be synchronized with the movie to give the effect of a sound movie.

I might add that a great deal of motion picture 'know-how' went into the production of these movies. They were made in a truly professional manner and with strictly union men on all jobs. There was even a representative of Screen Actors Guild who came over on shooting day to make sure any members of the Guild who might be working were paid up.

I am probably the only Hollywood 'producer' (I guess that's what you'd call me) who ever attempted to shoot twenty-six numbers in one day. I only got twenty-one finished, missing my goal by five because of a balky play-back machine (fancy name for phonograph). The darn needle kept jumping a groove. Nearly made a nervous wreck out of me. Not only was I trying to remember what dance I was doing-what step was coming next-but I was worrying whether the next measure would be the right one.

We went through three phonographs that day, to say nothing of making a soggy mess of five pairs of slacks, one suit and seven shirts. I repaired my make-up eleven times....

Best personal regards,
Louis Da Pron

PS: I'd like to take this opportunity to thank my friends, Tom Sheehy and Eddie Gay for suggesting to the officers of the following organizations where I taught this summer, that I would be available for their faculties: Texas Association of Teachers of Dancing, Dance Masters of America and Chicago National Association of Dancing Masters.

EDITOR'S NOTE: Louis Da Pron has been dance director for Columbia pictures, and is at present, producer-director of ABC's SOAP BOX THEATRE, TV show.

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UNIT 2 ROUTINES 4-5
An easy soft shoe for advanced beginners. 1 1/2 cho. An easy buck dance 1 1/2 cho.

UNIT 3 Routine 6
A buck dance with a Maxie Ford "break" used after most of the steps. 2 cho.

UNIT 4 Routine 7
More memory work than Routine 6. Ends with an easy barrel turn. 2 cho.

UNIT 5 Routine 8
Here the student begins to speed up a little and do cramp rolls. Good rhythm breaks. 1 1/2 cho.

UNIT 6 Routine 9
A bright rhythm dance with good movement. 2 cho.

UNIT 7 Routine 10
This dance adds three taps to the five tap cramp roll previously used. 1 1/2 cho. Rhythm dance.

UNIT 8 Routine 11
A rhythm dance with some good off-beat rhythm steps plus good moves. 2 cho.

UNIT 9 Routine 12
A dance forcing practice of pull-backs and cramp rolls. Wings are used for the ending. 2 cho.

UNIT 10 Routine 13
A soft shoe with good style. A little faster than most. 2 cho.

UNIT 11 Routine 14
A rhythm dance that's a little harder. Its big step is next to last and has a "Suzy Q" exit. 2 cho.

UNIT 12 Routine 15
A routine for your advanced intermediates. It has good movements and style. A very fast number. 2 cho. 8 meas.

UNIT 13 Routine 16
The syncopation in this one is the type that's easy on the ear. 2 cho.

UNIT 14 Routine 17
Rhythm dance with a flashy, over-the-top ending. 2 cho.

UNIT 15 Routine 18
Here's one to make the student work. Has a simplified "Ann Miller" turn for the seventh step. 2 cho.

UNIT 16 Routine 19
A soft shoe requiring poise, style and a knowledge of turns. 1 1/2 cho.

UNIT 17 Routine 20
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UNIT 18 Routine 21
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NEWS in the WORLD of DANCE (from page 6)

entertainers, costumes and plans the floor shows.

"I find the American girls are not as good at doing the Can Can,' Miss Martini said. *"They do not dance as vivaciously as French girls, but the customers are unable to tell which girls in the show we brought from France.'*

Mrs. Martini has the look of a young American business woman rather than a French night club operator. Her clothes are severely simple.

"I believe women should always be coquettish...it is very important to appeal to men,' she explained, *"but I guess I see so many things on the stage it makes me want to dress very plainly.'*

The costumes for her American club had to be altered radically, inasmuch as her show girls in Paris are permitted to dance in almost nothing.

"Also the showgirls in Paris work seven days a week, and here it is only five or six,' she said. *"My French girls work seven days here and I pay them extra.'*

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SMILIN' SINGIN' 'N' DANCIN' CLUB

Teen-age dance nights at the Million-Dollar Ballroom in Milwaukee have been discontinued due to rioting among some of the patrons recently. Thirteen teen-agers were arrested which brought unfavorable publicity to the ballroom.

The Teen-age dances had been going almost continuously since 1943 with an average attendance of around 400 a session.

Regular bar service had been limited to soft drinks on Teen-age nights. The program had been highly regarded by the city's youth agencies.

Instead of the Teen-age dance nights, plans are under way to run a 'Smilin', Singin' 'n' Dancin' Club,' with membership limited to persons over 27 years of age.

SADLER'S WELLS RETURNS IN '53

Sadler's Wells is again set to tour the U.S. (1953). Some of the stars will be, Margot Fonteyn, Moira Shearer and Beryl Grey. Arrangements have been made by Sol Hurok who was recently in London to close the deal.

In 1949, the first U.S. tour of the Sadler's Wells (9 weeks) brought the company some

(page 22)

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

CECCHETTI COUNCIL of AMERICA held its Annual election of officers of the Board of Trustees on Sept. 29th at Detroit, Mich. Those taking office are: Sylvia Hamer, President; Theodore J. Smith, 1st V.P.; Virgiline Simmons, 2nd V.P.; Enid Ricardeau, Recording Secretary; Jack W. Bickle, Registrar; Olga Fricker, Corresponding Secretary, Jane Caryl Miller, Treasurer and Chula Morrow, elected to General Board. Incoming Board Members are: Past President, Gertrude Edwards Jory Leona Lucas, Marjorie Hassard and Phyllis Petersen Thorne.

DMA CHAPTER 3 held their meeting Oct. 5th at the studio of Vivian King Adams in Houston, Texas. An instruction period was held in the morning by Florence Coleman Burnett, Dorothy Gallagher and Dorothy Weikerth Graves. The business meeting concerned plans of the Annual February Convention to be held in the Galvez Hotel in Galveston. The following officers were elected: Dorothy Weikerth Graves, Pres., Judith T. Sproule, V.P. Isabel McKenna, Sec-Treas., Florence Coleman Burnett, Parliamentarian Board of Directors: Mary Jo Weikerth, Emmamae Horn and Dolores Theofilu.

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DANCINGLY YOURS (from page 7)

such quality didn't experiment with concerts she replied: 'It would be too heavy a job to undertake concerts with my type of dancing. I doubt if anyone could hold out for the length of a concert. We put our all into one or two routines that highlight and pep up an otherwise drab show. I do not believe the Acrobatic dancer could fit her work in the concert field.

'Most artists my age have not enough patience to accomplish the outstanding in Acrobatics, but I tell you it is a grand field and nothing gives one more well being and buoyancy than this type of dance.'

At present, Harry Cooper is putting the finishing touches on a book about Acrobatics which he is readying for publication....

DANCE TEACHERS' ASSOCIATIONS (from page 21)

DANCE MASTERS of AMERICA, CHAPTER 17, met at the Shoreham Hotel, Washington, D.C. Sept. 28th. The following were nominated without opposition for 1953. Leroy H. Thayer, President; Mrs. Lou Langlotz, 1st V.P. Joshua T. Cockey, 2nd V.P.; Mrs. Hazel Richards, Sec-Treas. Directors: Alice Bradfield, Mrs. Wally Dashiell, Kathleen Dinneen Evelyn Ott and Charles Persing. On the teaching staff were Senia Solomonoff, Ballet and Dorothy Wescott, Tap and Production. Next meeting open to non-members will be Nov. 23rd in Richmond, Va. Faculty will include Gerald Cummins, Ballet and Tap, and Joshua T. Cockey, Ballroom.

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NEWS in the WORLD of DANCE (from (page 20)

$500,000. The 1950-51 nation-wide tour (20 weeks) brought in $2,500,000. And in 1951-52 the younger troupe, the Sadler's Wells Theatre Ballet in its U.S. run brought in close to $2 million in 27 weeks.

On its third U.S. tour the Sadler's Wells Ballet is scheduled to leave London in September of 53 for a coast to coast tour. The Ballet will play both here and Canada with an anticipated run of nearly 5 months.

To be included in their repertoire is Frederick Ashton's new full length version of Delibes' 'Sylvia' which received an 18 minute ovation along with 30 curtain calls following the first performance at the Royal Opera House.

Included in the U.S. tour will be the entire English Company of 75 plus a stage staff and symphony orchestra from the States which will bring the unit to a total of 150 persons.

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DANCE MASTERS of CALIFORNIA held their monthly meeting at the Bellevue Hotel in San Francisco, Oct. 5th. Convention Review consisted of the following work: Tap, Bessie Clark; Ballet, Betty Gentry, and Ballroom, Frances Park. The regular session included: Rose Ann Saylor, Ballet & Acrobatic; Glenn Shipley, Tap, G. Keith, Ballroom.

NATIONAL SMOOTH DANCERS Inc. held a benefit dance for their sick-fund, Oct. 19th in San Francisco. Club plans are under way to add two more affiliates; Sacramento and San Jose, California, to the parent organization.

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-THE NEW 1952 INDEX (Vol. 2, Number 1, thru 12) WILL BE READY SOON-

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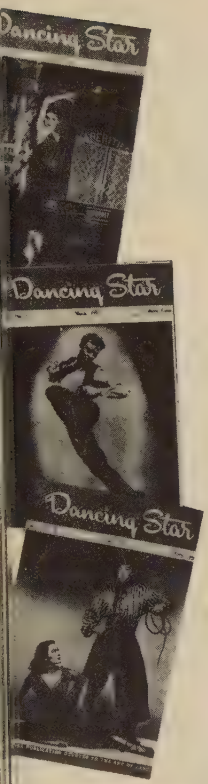

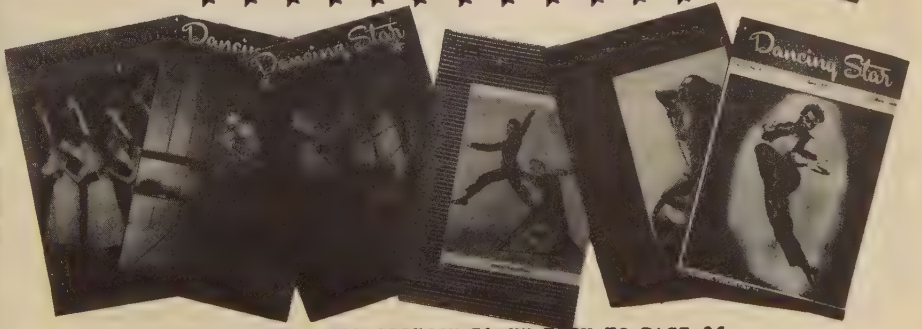

FOR A HANDY SUBSCRIPTION BLANK TURN TO PAGE 26

Ballet Theatre

Ballet Theatre is again on the upgrade via the Manhattan circuit. Having solved its star problem with the return of Alicia Markova as guest artist, the commissioning of Agnes de Mille to do a new number, 'Harvest According' and put its own ballet master, Edward Caton, busy getting together another 'Triptych', it once again headed into boxoffice-black.

It was back in 1948, when Ballet Theatre's financial backing ran low and it had to suspend for a season, that ill fortune began to haunt the company; what with the loss of Nora Kaye and Melissa Hayden to Balanchine's New York City Ballet.

Today, the story is fast changing, for Ballet Theatre in October, broke the Metropolitan house record, and later, without a star, broke its own record.

On October the 14th the troupe set out on a 100 city-tour.

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A DANCING CHRISTMAS (from page 5)

though team matches were then unknown. Part of an old song, which the dancers used to sing, was:

Let us be seen in Highgate Green,
To dance for the honour of
Holloway,
Sing we are come hither,
And spare us no leather,
To dance for the honour of
Holloway.

I don't know who dances for the honour of Holloway now, for several clubs and academies exist in the neighbourhood, and I must not disturb the goodwill of the festive season by naming my own fancy!

DANCE CAROLS

The Carole (as it used to be called) was a dance before it was a hymn. There appear to have been plenty of figures in it, too, for the poet Chaucer describes how the Parish Clerk, who danced it well, could "skip and dance," in twenty "manners," with his legs "casten too and fro." Good for him!

The Carole was not only danced following morning service at the churches on Christmas morning. It was also danced in the family circle, for the old books describe it as a domestic dance as distinct from the public dances performed by minstrels.

The dancers formed up in a circle, and moved round, singing as they went, and later the term "carol" was generally applied to the songs instead of to the dance.

NOTE: For a complete INDEX to DANCING STAR *(Vol 1, Number 1 through 12, 1951) send 15c to* DANSTAR PRESS, *376 Almaden Ave., San Jose 10, Calif.* THE NEW 1952 *INDEX (Vol 2, Number 1, through 12) is now ready.*

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Ballet Russe

The Ballet Russe de Monte Carlo played two weeks in September in Caracas, Venezuela. For 14 seasons Ballet Russe has toured the U.S. However, with its top stars, Frederic Franklin and Alexandra Danilova, no longer with them, the management has decided against touring the U.S., but will make arrangements for additional Latin bookings.

In the meantime Ballet Russe in the U.S. is being represented by a new dance organization, by Serge Denham, called the Ballet Russe de Monte Carlo Concert Co.

WE DON'T PLAY FAVORITES
(from page 15)
To date, Dancing Star has received material from only two associations. We repeat-We do not play favorites! ...If we don't receive your organization's News & Photos, certainly we can't print it!

-THE EDITORS

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DANCE LINES, from page 3.

from dancing. (In this particular instance reference is made to Ballroom and Folk dancing.)

The article, 'He Walks Again,' (Reprinted from the English Dance News) is the true story of a man bedridden for 18 months with arthritis. Today, he is not only walking, but dancing...

'An Old American Custom' (Reprinted from Fortnight) tells of such organizations as the Braile Institute and Alcoholics Anonymous, who find dancing has a certain therapeutic value for their members. The article also tells of a European refugee who, haunted by his hellish' years in a Nazi concentration camp, woke up screaming until he took up dancing....

If you haven't read these two articles...you should!

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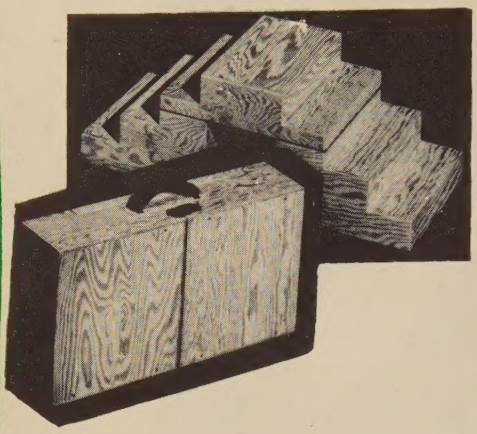

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